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## AMERICAN ART NEWS.

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Copies of the "American Art News" are now on sale at Brentano's, 225 Fifth Avenue. Also at Brentano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

## THE LATE ART SEASON.

Although the business conditions in the art-world have not been good during the season proper just closed, there have been several important and significant happenings, both in this country and in Europe of late, which should be encouraging to all interested in the art trade. The fact that an important house, Arthur Tooth & Sons, long established in New York, should have recently closed a contract for the occupancy, after extensive and costly alterations, of the fine and spacious Perry Belmont residence at Fifth Avenue and Forty-seventh St., would seem to show that if the outlook is considered so good by so old, conservative and experienced a firm as to justify such a move, it is presumably good for all interested in the art business in America. The story of the recent Humphrey Roberts and Cheramy auctions of important early and modern pictures in London and Paris, respectively, printed in other columns, show surprisingly good figures and proves that good art works more than hold their own, even in times of unprecedented business depression. The pessimist should consider these facts and take heart.

The art news that the month since our last weekly issue of May 9 has brought, is unusual in quantity and quality, and the presentation of this news justifies our conviction of the necessity of an art newspaper's appearance during the so-called dull season.

## THE EVANS-CLAUSEN CASE.

Since our last weekly issue, as has been told at length and ad nauseam in the dailies, the now celebrated case of Evans vs. Clausen has developed, with the sensational arrest in a civil suit, brought through Mr. Evans' attorney, Mr. Frank R. Lawrence, president of

the Lotos Club, of which the defendant, as well as the plaintiff, are members in good standing, of Mr. Clausen, the furnishing of bail by the latter, and the placing of the suit for trial on the calendar. Meanwhile the sensational dailies would seem, through the stories written by reporters necessarily ignorant of the inner details and conditions of this remarkable case, and the club business and social relations, all of long standing, between the parties named in the case, and others who have adroitly managed to keep in the background, and out of print, and supplied with information or misinformation by interested parties, to have tried and convicted Mr. Clausen of having sold to Mr. Evans, a collector of long experience and supposed expert knowledge, three fraudulent pictures, and inferentially Mr. Arthur Dawson, an accomplished artist and life member of the Lotos Club, of having manufactured the same.

We hold no brief for Mr. Clausen or Mr. Dawson. If they are guilty of the actions charged by Mr. Evans they should be punished, and if good shall come to the cause of art dealing in America through this remarkable case, the previous injury its exploitation has worked and continues to work to the art business in general must be borne with cheerfulness.

But if the charges cannot be proven, what then? Who is to compensate the dealer and artist, the latter only inferentially accused, for the damage to their work and reputations, and what can repair other reputations that will suffer in this event? The case cannot be settled too quickly for the best interests, not only of those immediately concerned, but of American art and art in general.

While not doubting the sincerity of Mr. Evans in this matter, we cannot but feel that he has been perhaps too hasty, and that he was badly advised in causing or ordering the arrest of Mr. Clausen. This would at least appear to have been unnecessary, as his redress lay in a civil suit, and the arrest would seem to indicate a bitterness of feeling caused by more than an injured pocket. The entire affair is greatly to be regretted.

## NEW CLUB ETIQUETTE.

It has remained for Mr. Frank R. Lawrence, president of the Lotos Club of New York, and attorney for Mr. William T. Evans, the latter a member of said club and chairman of its art committee, to make a new and surprising departure in established club custom. For the first time, as far as we are able to ascertain in the history of clubs the world over, an officer of a club considered to have good standing—Mr. Lawrence—appears as attorney in a suit brought by a member—Mr. Evans—against another member of said club in good standing—Mr. Clausen—and is actually instrumental in the arrest of said member. Heretofore in club history when members of a club, who are universally considered as of the same household, disagree, even to the point of one's taking legal action

against another, much less of proceeding to the unusual point of having the other arrested, they have employed attorneys not members of their organization. It is safe to say that the average member of a club of gentlemen, much less an officer, who may be an attorney, would hesitate, to say the least, to take suit brought against one member by another, and would advise the employment of another attorney, not a member of the organization. If afterwards charges brought and which affect the business or moral character of the defendant should be proven, he could then be suspended or expelled from the club, and in this event the moral obligation to abstain from participation in any legal proceedings would be removed, and the club officer could undertake them.

But Mr. Lawrence is acting as attorney against a member of the organization of which he is the head, before any charges have been proven against such member.

## CAFFIN'S PITTSBURG ADDRESS.

Although Mr. Charles H. Caffin claims that he was misquoted in a telegraphed story from Pittsburg to the New York Times, relating some exceedingly harsh and unfair criticisms made by him on the present Carnegie Institute art exhibition in that city, his own published disclaimer would seem to show that he approached the display and treated it in his address to a Pittsburg audience with a strange lack of appreciation or sense of fairness. It is passing strange that this dull and unimaginative English writer should be taken seriously by the American art public. His Pittsburg remarks doubtless drew desired attention to him, if possibly not just the attention, owing to a careless and sensation-seeking reporter, that he desired.

Surely the country possesses a sufficient number of well equipped and intelligent writers and speakers on its art, not to need the uninspiring lucubrations of a self-imported Englishman such as Mr. Caffin. His recent "Story of American Art," which appeared soon after the exhaustive dignified and able work of Mr. Samuel Isham, the American artist, the "History of American Painting" would seem to have been unnecessary and almost an impertinence.

## SIX NEW ACADEMICIANS.

Six academicians were elected at the recent annual meeting of the National Academy. The painters selected were George de Forest Brush and F. K. M. Rehn. The architects chosen were Cass Gilbert and George B. Post, and the engravers were Timothy Cole and Henry Wolf. The balloting for officers resulted in the re-election of: President, Frederick Dielman; vice-president, Herbert D. Adams; corresponding secretary, H. W. Watrous; recording secretary, Kenyon Cox. Members of the council chosen were W. Sergeant Kendall, Will H. Low, H. B. Snell, J. Alden Weir, J. W. Alexander and Louis Loeb.

The latest addition to the W. T. Evans' collection of American pictures, presented to the National Gallery at Washington, is "The Pool," by Ernest Lawson.

## OBITUARY.

Walter Satterlee died May 28 in New York, of a carbuncle. He was born in Brooklyn in 1844, and was graduated from Columbia in 1833, the valedictorian of the class. He studied art in the Academy of Design, and also under Edwin White in New York, Leon Bonnat in Paris, and Freeman in Rome. In 1886 he received the Clark prize in the Academy exhibition. He was a successful teacher. Daingerfield, Curran and other artists studied under him.

Some of his paintings deal with the Catskills and Adirondacks, peasant life in Spain and Normandy and American Indian scenes, and several of his pictures of religious subjects are hung in the pro-cathedral in Washington. Mr. Satterlee was also a writer of books on artistic subjects, and at one time was an illustrator of books and magazines. He was an associate of the Academy and a member of the Sons of the Revolution, the Water Color Society, and the Century Club. He is survived by a brother, Dr. Francis Satterlee, and a sister, Mrs. William H. Willis of New York. The funeral services were held in St. George's June 1.

Charles Frederic Ulrich died in Berlin from pneumonia May 15. He was born in New York in 1858, studied at the Cooper Institute, Academy of Design, and at Munich, and followed his profession in New York from 1879 to 1884. He won the Clarke prize with "In the Land of Promise" at the Academy in 1884, the first award of that prize. The painting is now in the National Academy at Washington. Other pictures of note are his "Wood Engraver," 1882; "Spinner," 1882; "Glass Blowers," 1883; "Waifs," 1885; "Relics of By-gone Days," 1885; and the "Glass Blowers of Murano," 1886. The last-named won a \$2,500 prize in the competitive exhibition of the American Art Association in 1886. In 1883 he became an associate, and the following year went to live in Venice. He was married in 1897 in Germany, and a wife and son survive him. He was a member of the Pastel Painters' and Salmagundi Clubs, and Society of American Painters.

Allen Butler Talcott, a landscape painter, died June 1, after a week's illness at his summer home at Old Lyme. He was born in Hartford, April 8, 1867, and was graduated from Trinity College in 1890. Mr. Talcott studied at the Art Students' League in New York, and later in Paris, under Jean Paul Laurens and Benjamin Constant. Returning to America he became a member of the art colony, in West Sixty-seventh Street, New York, and was enrolled in the Salmagundi and Lotos Clubs. He took medals at the St. Louis and Portland Expositions. His specialty was out-of-door studies. He married Miss Katherine Agnew, daughter of the late Dr. Cornelius Rea Agnew, of New York, in 1905.

A sensation has been caused in Paris by the brutal murder of the distinguished painter, Adolphe Steinheil, and his mother-in-law. They were found strangled in the Rue de Vaugirard. The house was ransacked and everything of value taken. Mr. Steinheil's widow, who was found gagged and bound to a bed, declares that the crime was committed by three men and a woman, the latter, she believes, a model who had been employed by her husband.

Adolphe Charles Edouard Steinheil was the pupil of his father, Louis Charles Auguste Steinheil, one of the best-known French painters of the nineteenth century, born at Strasbourg in 1814, and died in Paris in 1885.